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## THREE LITTLE GEMS OF ART.

BY CARRIE MAY ASHTON.

**A**N EXQUISITE little painting has four sprays of violets tied with bowknots across the top, bottom and each side, and in the centre are the following lines:

"We have such a little way to go—  
Can be together such a little time upon the way,  
We will be patient while we may."

Another little gem shows a wreath of golden and purple pansies, with the following quotation from Wm. Henry Channing in the centre:

## MY SYMPHONY.

"To live content with small means; to seek elegance rather than fashion; to be worthy, not respectable, and wealthy, not rich; to study hard, think quietly, talk gently, act frankly, to listen to stars and birds, to babes and sages with open heart, to bear all cheerfully, do all bravely, await occasions, hurry never;—in a word, to let the spiritual, unbidden and unconscious, grow up through the common.

"This is my symphony."

A third painting no less beautiful has the border done in California poppies, while the following lines are inscribed within the centre:

"Beautiful, golden wild poppies,  
That nod in the soft, balmy air,  
Well were you chosen the emblem  
Of the land of all lands most fair.

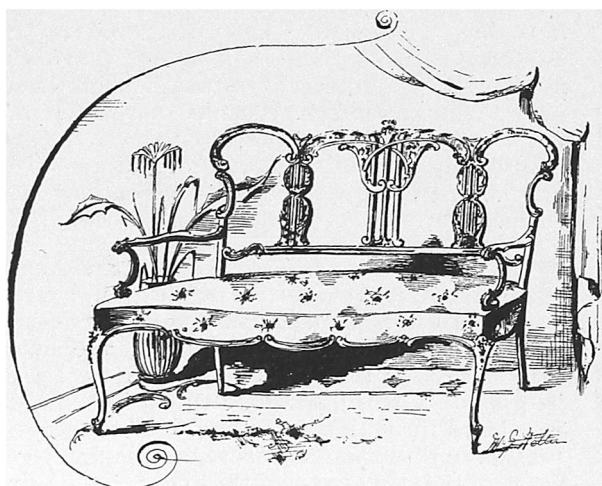
"Who planted you, golden poppies?  
Were you here when the world was new?  
Were you painted by the morning?  
Do you mirror the sunset's hue?

"Do you grow from seeds of bright gold  
That are hidden away from sight?  
Are you stars come down from the sky  
That shine in the radiant light?

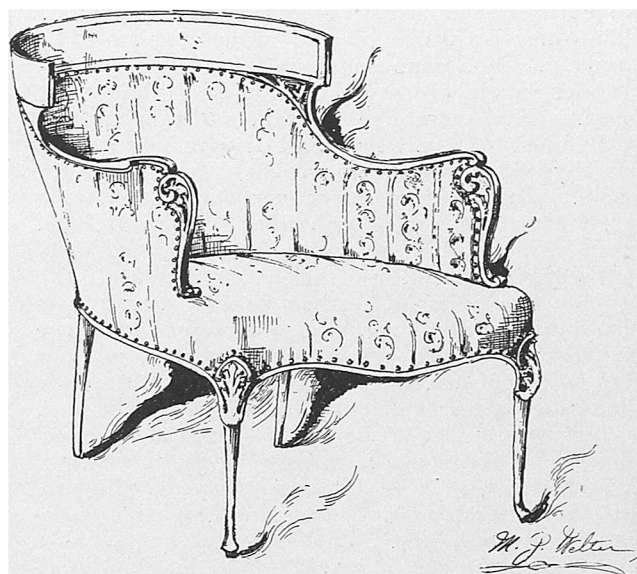
"Are your golden cups o'erflowing  
With jewels of raindrops and dew?  
Why are you so constant-hearted  
To the state that has chosen you?

"With gold you carpet the meadows,  
Like the gold paved 'Land of the Blest,'  
Wild poppies—the flower emblem  
Of the state of 'The Golden West.'"

GRACE HIBBARD.



OPEN BACK PARLOR SOFA. DESIGNED BY M. J. WELTER.



PARLOR CHAIR. DESIGNED BY M. J. WELTER.

## DECORATIVE DO'S AND DON'T'S.

BY OLIVER MAY PERCIVAL.

**D**O NOT display bric-à-brac on the top of your piano. It is very probable that your esteemed neighbor has a fancy clock, two pairs of vases, a rose jar and a photograph collection on the top of her piano, but, that signifieth not. When in use, your piano should have nothing whatever upon it; when not in use, nothing but a silken, wadded cloth designed for the protection of the instrument, not as an exhibition of fancy work. The very handsomest piano-cover I have seen was a very old Japanese kimono in old blue crape, delicately embroidered in scarlet and gold. Kimonos are not easily acquired by the piano owners in inland towns, par example, but the women are clever in the way of cunningly-wrought embroideries.

A pleasingly odd bit of decoration for the wall of your den, or for some quaint nook in the house, is a Japanese print, framed in a five-inch unvarnished, unmitered, flat frame of cedar or white pine. These prints are of the size of the usual magazine poster, embodying quite as great a wealth of color and far less perspective—and one can be had in the Japanese bazaar for twenty-five cents.

If there is not a conservatory, however tiny, opening from your dining-room, à la Cyzicene room of the magnificent Romans, you can devote one dining-room window to a few plants. It is a good idea, perhaps the best idea, to confine yourself to a single variety of plants, unless your time is unlimited. If your spare window is a very sunny one, cacti in their interesting infinity may be chosen. They pay the most exorbitant interest on time invested. A single cactus may or may not be very imposing, but a collection of several dozen is an enviable thing. Your California and Arizona friends will be glad to send you a specimen each for this window. However, if your window be a north one, do not shut out the light by plants, but on a low table close to the window have a small fernery. Have it made on the plan of an oblong aquarium, with a length of glass for the cover, to be removed at will—that the ferns may not lack moisture, nor yet die with a superfluity of it.

(Concluded next month.)